

MUSIC: UNIVERSITY OF TORONTO



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Albéniz, Isaac Manuel
Francisco
F# Seguidilla, piano,
minor,
Seguidilla

M

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UNIVERSITY OF TORONTO



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THE BOSTON
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SELECTION
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AND MODERN
TEACHING
PIECES FOR
THE PIANO

SERIES I
GRADES III, IV AND V

ALBENIZ, I.

| | |
|-----------------------------|------|
| ALBUM OF EIGHT PIECES [315] | 1.00 |
| comp. | |
| Cadiz (Saeta)..... | .40 |
| Cuba (Caprice Créole).... | .40 |
| Curranda..... | .35 |
| Leyenda..... | .50 |
| Mazurka, in D minor..... | .40 |
| ■ Seguidilla..... | .40 |
| Tango, in D..... | .25 |
| Zortzico..... | .40 |

D'ALBERT, E.

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| ALBUM-LEAF..... | .50 |
| SERENATA..... | .75 |

ALOŽ, L.

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| CRACOVienne..... | .50 |
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D'AMBROSIO, A.

| | |
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| EN BADINANT (Chatter-box)..... | .50 |
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AMERICAN COMPOSERS

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| ALBUM OF TEN PIECES [42].. | 1.00 |
| CADMAN: Melody; CLOUGH-LEIGHTER: Pensive Monody; HERBERT: Serenata; JEFFERY: Cradle Song; MACDOWELL: Träumerei; NEVIN: Valzer Gentile; SEE- BOECK: Le Dauphin; WILSON G. SMITH: Love Sonnet; WHELPLEY: Intermezzo; WHITING: Quasi Sarabande. | |

ARENSKY, A.

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| FUGHETTA..... | .35 |
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ARGUS, HUGO

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| BUTTERFLY CHASE..... | .30 |
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BACH, C. P. E.

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| SOLFEGGIETTO, in C minor.. | .30 |
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BACKER-GRÖNDAHL, AGATHE

| | |
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| SERENADE..... | .30 |
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BAERMANN, CARL

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| IDYL..... | .35 |
| VALSE ROMANTIQUE..... | .90 |
| POLONAISE PATHÉTIQUE..... | 1.50 |

BARNBY, ETHEL

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| POLONAISE..... | .50 |
| WILL O' THE WISP..... | .50 |

BLASSMAN, ADOLPH

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| ETUDE, in A minor (Arr. by L. Bachner)..... | .50 |
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BLUMENFELD, FELIX

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| THREE PRELUDES [331] comp. | .75 |
| Prelude, in G..... | .25 |
| Prelude, in E minor..... | .35 |
| Prelude, in B minor..... | .30 |

BLUMENSCHNEIDER, W. L.

| | |
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| POLONAISE BRILLANTE. Op. 123..... | 1.00 |
| NOCHE DE AMOR (<i>Night of Love</i>) Op. 124..... | .75 |

BLUMENTHAL, P.

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| WALTZ, in A..... | .30 |
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BRON, EDOUARD

| | |
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| BARCAROLLE..... | .60 |
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BRUGNOLI, H.

| | |
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| MAZURKA ITALIENNE..... | .50 |
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BULL, OLE

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| MELODY, in D (Trans. by Lud- vig Schytté)..... | .30 |
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CHABRIER, EMANUEL

| | |
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| HABANERA..... | .40 |
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CLUTSAM, G. H.

| | |
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| MINUET (from "Suite Moderne")..... | .50 |
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CONVERSE, F. S.

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| SUITE. Op. 2.....comp. | 1.25 |
| Prelude..... | .45 |
| Scherzando..... | .50 |
| Quasi-fantasia..... | 1.00 |
| Finale..... | .60 |

CUI, CÉSAR

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| PRELUDE, in A♭..... | .30 |
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(Prices apply to U. S. A.)

DEBUSSY, CLAUDE

| | |
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| ALBUM OF FIVE PIECES [314] | 1.00 |
| comp. | |
| Ballade..... | .60 |
| Danse..... | .60 |
| Mazurka..... | .40 |
| Rêverie..... | .40 |
| Valse Romantique..... | .40 |

DVORÁK, ANTON

| | |
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| TWO SILHOUETTES.....comp. | .35 |
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ELGAR, EDWARD

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| SALUT D'AMOUR. Op. 12.... | .30 |
| MINUET. Op. 21..... | .50 |
| IN HAMMERSBACH (Bavarian Dance, No. 2)..... | .50 |

ENESCO, GEORGES

| | |
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| ADAGIO. Op. 3, No. 3..... | .50 |
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ERB, M. J.

| | |
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| CAPRICE CHANSON..... | .50 |
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EVE, OSCAR

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| QUASI MENUETTO..... | .50 |
| TYROLIENNE..... | .50 |
| WIEGENLIED (Cradle Song).. | .45 |

FAURÉ, GABRIEL

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| IMPROMPTU, in F minor. Op. 31, No. 2..... | .60 |
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FRAIPONT, GEORGES

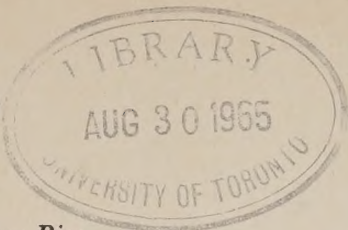
| | |
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| CAPRICCIO..... | .35 |
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FRENCH COMPOSERS

| | |
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| ALBUM OF EIGHT PIECES [39] | 1.00 |
| comp. | |
| CHABRIER: Habanera; DEBUSSY: Rév- erie, and Valse Romantique; MORET: Song Without Words; PIERNÉ: La Veillée dell'Ange Gardien; RAVEL: Pavane; C. SAINT-SAËNS: Le Cygne; WIDOR: Scène de bal. | |

GLAZOUNOW, ALEXANDRE

| | |
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| GAVOTTE..... | .40 |
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SEGUIDILLA

CASTILIAN DANCE

I. ALBENIZ

Edited by Hugo Ries

1003929

PIANO

Allegro e leggiero

f

un poco marcato

p

cresc.

f

p

cresc.

f

f cresc.

ff

mf

8

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics include *p* (piano) and *cresc.* (crescendo). A fermata is present over the first measure of the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics include *p* (piano) and *cresc.* (crescendo). A fermata is present over the first measure of the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics include *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), and *rit.* (ritardando). A fermata is present over the first measure of the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics include *mf* (mezzo-forte), *p* (piano), and *poco cresc.* (poco crescendo). The tempo marking *a tempo* is at the beginning. The instruction *un poco marcato* is at the bottom.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics include *mf* (mezzo-forte), *poco cresc.* (poco crescendo), and *f* (forte). The instruction *un poco marcato* is at the bottom.

17,783
6.8.64

First system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The music is in a key with four sharps (F#, C#, G#, D#) and a 4/4 time signature.

Second system of musical notation. Treble and bass staves. Treble staff has a crescendo (*cresc.*) and a forte (*f*) dynamic marking. The bass staff has a piano (*p*) dynamic marking.

Third system of musical notation. Treble and bass staves. Treble staff has a crescendo (*cresc.*) and a forte (*f*) dynamic marking. The bass staff has a piano (*p*) dynamic marking. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. The bass staff has a piano (*p*) dynamic marking. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff has a crescendo (*cresc.*) and a forte (*f*) dynamic marking. The bass staff has a piano (*p*) dynamic marking. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. The bass staff has a piano (*p*) dynamic marking. The system ends with a double bar line and a repeat sign.

First system of musical notation, measures 1-4. The treble staff contains chords, and the bass staff contains a single-note line. Dynamics: *p* (measures 1-2), *cresc.* (measure 3), *f* (measure 4).

Second system of musical notation, measures 5-8. The treble staff contains chords, and the bass staff contains a single-note line. Dynamics: *pp* (measures 5-6), *cresc.* (measure 7), *f* (measure 8).

Third system of musical notation, measures 9-12. The treble staff contains chords with accents (^) and wavy lines (~). The bass staff contains a single-note line. Dynamics: *p* (measures 9-10), *mf* (measures 11-12).

Fourth system of musical notation, measures 13-16. The treble staff contains chords with accents (^) and wavy lines (~). The bass staff contains a single-note line. Dynamics: *f* (measures 13-14), *p* (measure 15), *cresc. un poco* (measure 16).

Fifth system of musical notation, measures 17-20. The treble staff contains chords with accents (^) and wavy lines (~). The bass staff contains a single-note line. Dynamics: *mf cresc.* (measures 17-18), *f* (measures 19-20).

Sixth system of musical notation, measures 21-24. The treble staff contains chords with accents (^) and wavy lines (~). The bass staff contains a single-note line. Dynamics: *ff* (measures 21-22), *poco rit.* (measures 23-24).

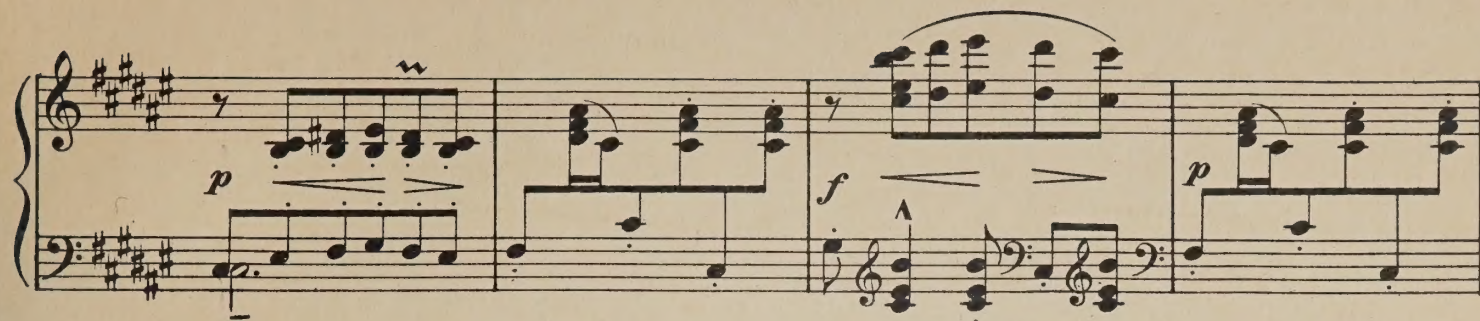
a tempo

p *cresc.*

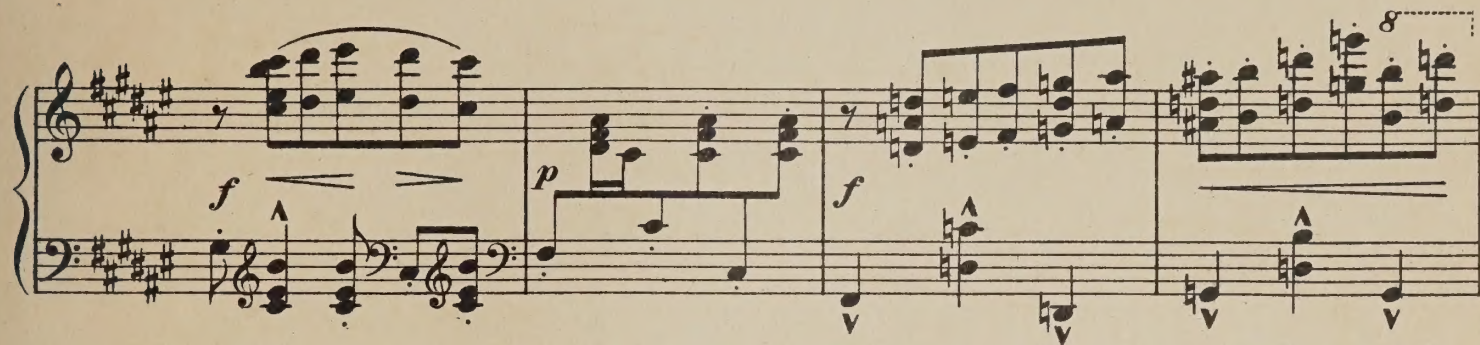
f cresc. molto *ff*

ff marcato *ff*

p *f* *p* *f*



First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line with a wavy line above it. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *p* again.



Second system of musical notation. Treble and bass staves. The system continues with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand has a melodic line with a wavy line above it. The left hand plays a steady eighth-note accompaniment. Dynamics include *f*, *p*, and *f* again. An 8-measure rest is indicated in the right hand.



Third system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line with a wavy line above it. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *ff*.



Fourth system of musical notation. Treble and bass staves. The system continues with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand has a melodic line with a wavy line above it. The left hand plays a steady eighth-note accompaniment. Dynamics include *f*, *p*, and *f* again.



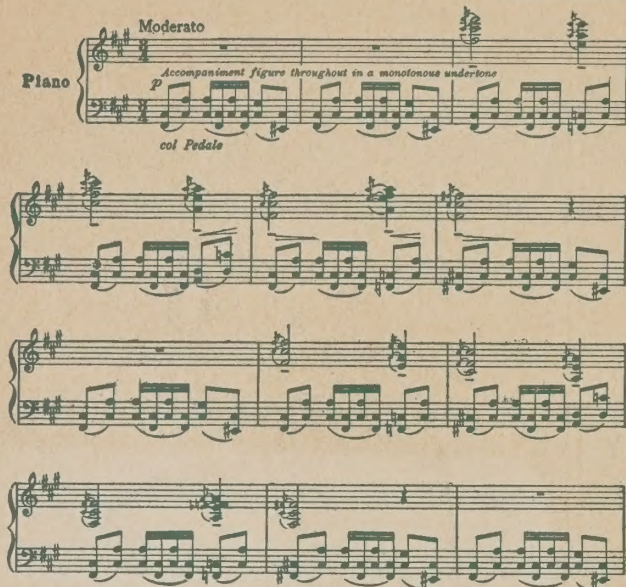
Fifth system of musical notation. Treble and bass staves. The system begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line with a wavy line above it. The left hand plays a steady eighth-note accompaniment. Dynamics include *f*, *cresc. molto*, and *ff*. An 8-measure rest is indicated in the right hand.

Four exotic fantasies for the piano by
NORMAN PETERKIN
 Inspired by Lord Dunsany's famous poems of the Orient
 Price, complete, net \$1.00

"In little gardens, at the desert's edge,
Men beat the tambang and the tittibuk,
And blew melodiously the xootibar,
. . . While here and there one
Played upon the kalipao."

"Bethmoora" from "Dreamers Tales"
Lord Dunsany

NORMAN PETERKIN



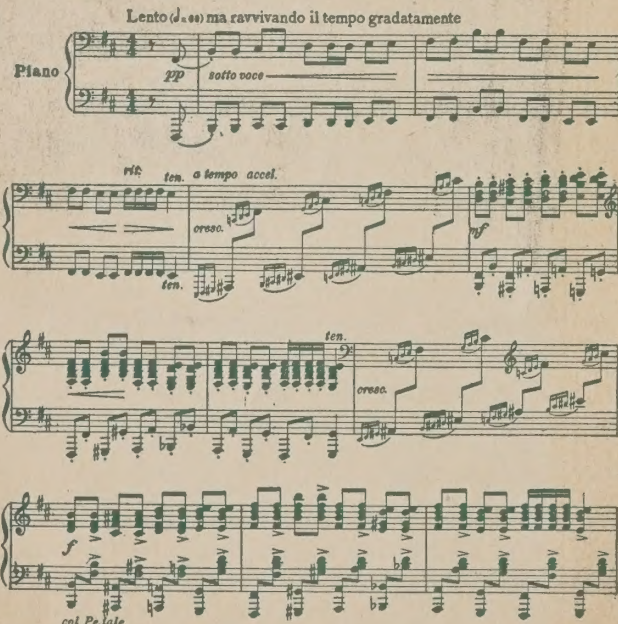
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And as I sipped the wine . . . I remembered me of
Stalward noble things that I had long since
Resolutely planned . . . maybe that I then
Slept. Or, if I did not, I do not now minutely
Recollect every detail of that morning's
Occupations.

From "Idle days on the Yamm"
Lord Dunsany

NORMAN PETERKIN



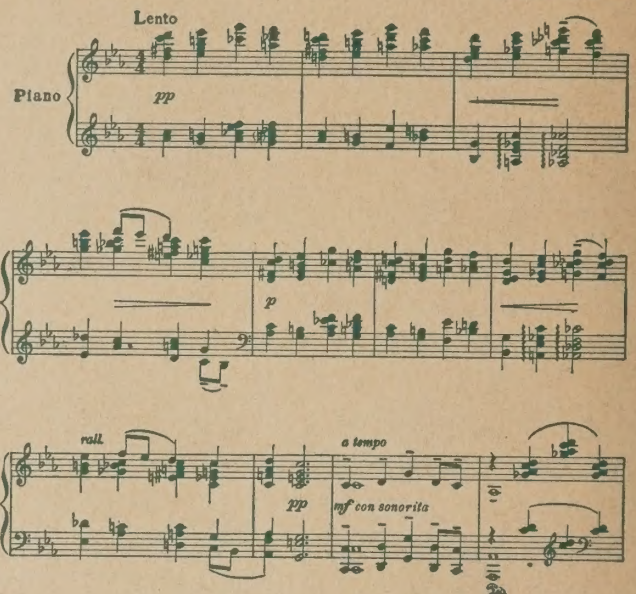
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"And the butterflies sang of strange and painted
Things, of purple orchids, and of lost pink
Cities, and the monstrous colours of the
Jungles decay."

From "Idle days on the Yann"
Lord Dunsany

NORMAN PETERKIN



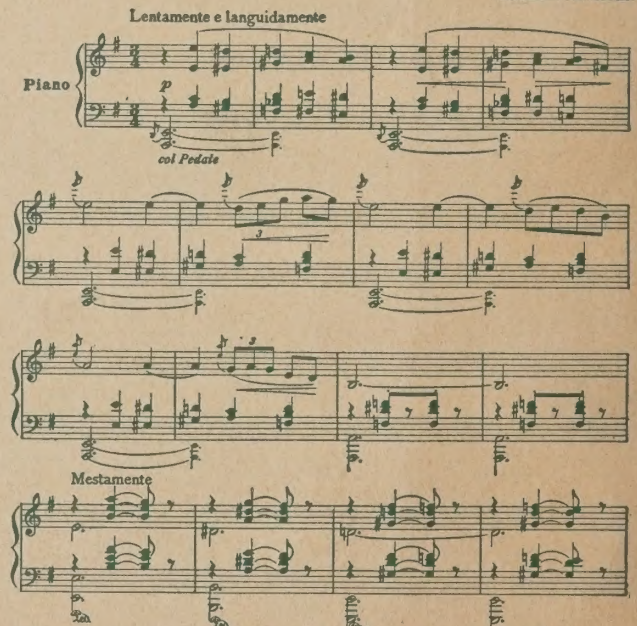
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"But danced idly as some haughty
Queen of distant conquered lands might
In her poverty and exile dance, in some
Encompiement of the gipsies, for the mere
Bread to live by, but beyond that
Would never abate her pride to dance
For a fragment more."

From "Idle days of the Yarn"
Lord Dunsany

NORMAN PETERKIN



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M Albéniz, Isaac Manuel
32 Francisco
A4S4 Seguidilla, piano,
F# minor,
Seguidilla

Music

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